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secure funds necessary to finance an important expedition to the Far East under the able leadership of Mr. Langdon Warner, who has only recently returned from an extended trip through the Orient. Mr. Warner will organize an expedition which will probably go into the field early next year. This is one of the most important expeditions sent to the Orient in recent years.

It is believed that the present time is particularly fortunate for such an expedition which is to have ample resources to remain in the field a year and a half, and an organization sufficient to operate in several locations simultaneously if advisable.

The Metropolitan Museum of Art established last June a Department of Far Eastern Art and appointed as its Curator, Mr. S. C. Bosch Reitz. This Department will include the arts of China and Japan and those of other countries which have close artistic affiliation with them, such as Korea and Thibet. For the present the exhibition space devoted to the new department will necessarily remain as it is, but with the growth of the building it is hoped that it may be increased both in size and in character.

Mr. Reitz is well known among European collectors as a connoisseur of Oriental ceramics, a subject of which he has made a specialty for a number of years. He is a native of Amsterdam, but much of his time has been spent in study and travel outside of Holland.

#### INDUSTRIAL ART IN THE MINNEAPOLIS INSTITUTE OF ARTS

The Minneapolis Institute of Arts in building up its permanent collection is making a special feature of industrial art. In its April *Bulletin* were noted interesting accessions of American glass and American furniture, whereas in its July issue were illustrated and recorded some splendid acquisitions in the way of beautiful lace. The glass and the furniture were purchased, the lace a gift from Mrs. Martin B. Koon. The former, as previously stated, were American-made. Of the eight pieces of eighteenth century American glass, four or probably five were examples of the celebrated Steigel, made at Manheim, Pa.

It is said that the first attempt to establish a manufacturing industry in this country was the building and equipping of a glass house. One hundred and thirty years, however, elapsed after the initial effort, before the first successful American glass house was founded, and it was twenty-five years later when Steigel's establishment came into existence.

This manufacturer was born at Cologne in 1729, and was commonly known as "Baron" Steigel, though it seems he had no right to the title. This glass house was begun in 1764 and within a few years was imitating the output of the chief glass centers of Europe, and desperately competing with them for the American market.

The specimens from these furnaces recently purchased by the Minneapolis Institute of Art are white flint glass, plain or ornamented with engraved design. Later the Institute hopes to acquire examples of beautiful colored flint glass for which this manufacturer was also famous.

Among the furniture purchased was a lowboy dating back to the latter part of the eighteenth century, the Chippendale period of American furniture, and is supposed to have been made in Philadelphia.

The laces are, almost needless to say, of foreign make, Italian, French and English. Not only has Mrs. Koon contributed to this collection, but gifts have been received of extremely interesting and valuable pieces from Mrs. E. L. Carpenter, Miss Frances Morris, Mr. Richard Greenleaf, and Mrs. Henry Kirke Porter.

Thus the Institute, while still in its infancy, has the nucleus of an extremely good lace department.

#### TAPESTRIES

Two tapestries of exceptional importance have been presented to the Minneapolis Society of Fine Arts by Mrs. Charles J. Martin, and are now on exhibition in the Minneapolis Institute of Arts. These are marvelous examples of the weavers' art, unsurpassed among their kind by any examples either in public or private collections in this country. One is a Gothic tapestry of the fifteenth century, the other is of the Italian Renaissance, and was woven about the middle of the sixteenth century in Florence